TRANSCRIPT OF IGC LECTURE, GIVEN IN CAMBRIDGE 9TH APRIL 2016

"USING JUNGIAN ARCHETYPES IN THE ANALYSIS OF HANDWRITING." (2ND PART)

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In the first part of this lecture, printed in an earlier edition, I sought to indicate to everyone present that we should at all times be aware of how Jungian Archetypes show themselves in writing, and that in the occasions when they do, how we should react.

We can consider the Archetypes dealt with in the previous article, those of the Mother and Father Archetypes, and although not strictly of the same definition, we looked at Introversion and Extroversion as well as the Four Psychic functions. These latter two elements, although not strictly Archetypes, have a similar function in that they exist in all human beings on earth, and have been with us since the dawn of our time.

In a similar vein, we now consider the functions of Animus and Anima, the Persona and the Ego, and the eight Mythological types.

To recap, Archetypes represent something of our entire history as human beings, contained within ourselves, in what Jung called the "Collective Unconscious". In other words, the whole of our psychological history as a species is embedded within us, and they exert a profound influence on our behaviour. It is not surprising therefore to know that they show themselves, in symbolic form of course, in handwriting. Unfortunately, because many graphologists do not immediately recognize them as and when they appear, so much rich and vital information concerning the writer is lost, and the analysis is so much the poorer for it.

So Archetypes are part and parcel of the collective history of mankind that we all carry within us. They are embedded in the unconscious, and can only communicate with consciousness in set way. Archetypes do not talk to us in our mother tongue, but only *in symbols,* such as in Dreams, Myths, Legends, Fairy-tales, and in the rites and beliefs of Religions worldwide. This is why when you study Jungian psychology, you find yourself having to study these subjects: these are the only ways that Archetypes can communicate with us. They encapsulate millions of years of human experience of ourselves as a species, and form the main elements of what Jung called the Collective Unconscious.

Jung said that the number of Archetypes is unlimited, but fortunately enough, and thanks in many ways to the book written by the very great Anja Teillard who worked with Jung, we are aware that certain Archetypes *actually manifest themselves in writing*, and we as graphologists ought to be able to recognize them as and when they appear.

Should we notice that one certain Archetype appears in writing, then we have to take immediate notice of it. It will be doing so for a reason, i.e. it is of central importance in the psychic make-up of the writer, and as stated above, to ignore this or to be unaware of it, is a serious omission.

But what are these main Archetypes? Jung said that the actual number is certainly limitless, but a certain important number do show up regularly in writing, and it is imperative that we are prepared to recognize them, as and when they appear.

How then do they appear in writing?

It is actually a very simple answer. When we are familiar with *the* graphological indications of the Archetypes, albeit Mother or Father, Animus, Anima etc., then it is solely on the occasions when these indications *show up powerfully and strongly,* that we are put on our guard. The writing is dominated by one Jungian feature in other words.

Imagine a writing, for example, where there is little else but an overwhelming middle zone, with pressure and size. This is nothing but a powerful indication of the *mother* Archetype, which is so strong it is calling out for our attention. I am reminded of the French saying… "Il saute aux yeux" meaning 'It leaps out at your eyes' (the real translation is "it is obvious"). Why does it do this? because there are psychological issues surrounding the mother so far as the writer is concerned, which must deserve our utmost attention.

Take another example. A writing that shows little else except an overwhelming large writing, with a large upper and lower zone, with a miniscule middle zone. It is the *father* Archetype that is being hurled at us. To ignore this 'loud shout' is a major error in graphology.

Another example, and this is quite common to see. When you are using the Mytho type system of the French (8 personality types) and you find just one, one type shouting itself forth at you, then this often indicates that the Archetype expressed by a Mytho type, e.g. the Warrior type, or the Expansive type, or any other, is taking up nearly all of the writer's psychic energy. In this instance, you must find out why this Archetype, and not any other, by far and away demands our attention. The reason is that there are issues surrounding what is represented by this Archetype, and it is down to us to try and find out why this should be so.

Always remember: all of Jungian theory states again and again that the human psyche does not function best when there is a lack of balance. Too great an involvement in one thing is often at the expense of another, and the resulting imbalance causes stress and a lack of mental balance.

A simple and good example is this. he said that we are both Spiritual and Material beings simultaneously. He said that too much Spirituality is very bad for psychic balance, just as too much Materiality in our lives is bad for psychic health. We should aim for a balance of the two. He even said that nature exacts punishments on us if one should get the better of the other.

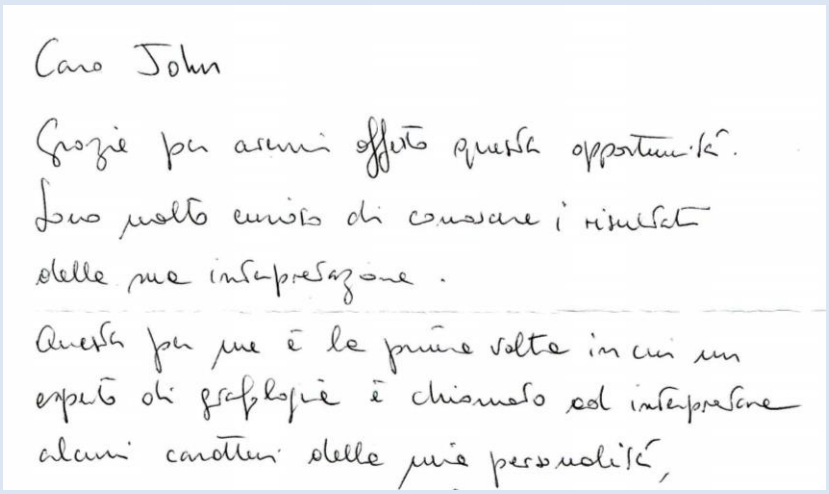
Internal balance and harmony is what the human psyche craves according to Jung, and psychic illness comes to us all if these two are way out of kilter, one with another.

In terms of graphology, personally I have read the analyses of graphologists where the writing they have worked on showed an Archetype shouting out for attention, and this ended up being ignored or disregarded by the analyst. This is truly awful, and the report to the client - having "missed the elephant in the room" - has suffered hugely, ignoring as it did the main feature in the writing, calling for your attention.

Animus and Anima.

Just to explain the meaning of these terms: the Latin for Soul in the masculine is "Animus" and "Anima" in the feminine. Men have the "Anima" and women the "Animus".

Unfortunately, there is not room or space here to go into this huge Jungian theory, save but to say that it represents the opposite end of our sexuality: if you are male, then according to Jung your conscious mind is usually ruled by classical male drives, but by contrast the unconscious, working in equal and opposite, will be ruled by female considerations. The male has his "Anima".


Caro John

Grazie per avermi offerto questa opportunità. Sono molto curioso di conoscere i risultati delle mie interpretazione.

Questa per me è la prima volta in cui un esperto di grafologia è chiamato ad interpretare alcuni caratteri delle mie personalità,

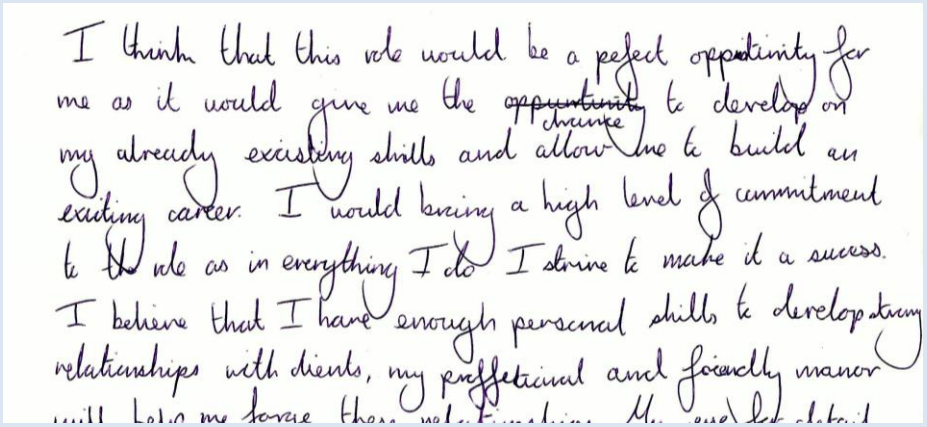
Example of Anima writing

In the case of a woman, her conscious mind is ruled by classical female drives, whereas her unconscious, working in an equal and opposite capacity, is driven by male considerations. This is known as her "Animus".

It is normal therefore for all of us to possess contra-sexual elements in our natures, but do be aware that this has nothing to do primarily with our sexual preferences… it relates solely to how we function at psychic level, rather than at a physical level.

Now Jung said that it is important that this contra-sexual element in us all ought to be balanced. For example, if we are male then the unconscious female part of ourselves should be in harmony with the conscious maleness. Similarly, if we are female, then the unconscious male element should be in harmony with the conscious femaleness.

But so often the unconscious element seems to rise up into consciousness and overtake the conscious in this regard: a too powerful Anima will feminise a man, and a too powerful Animus will make masculine a woman. Again I stress this is not to do with sexual preferences, but is to do with our psychic functioning.


I think that this role would be a perfect opportunity for me as it would give me the ~~opportunity~~ chance to develop on my already existing skills and allow me to build an exciting career. I would bring a high level of commitment to the role as in everything I do. I strive to make it a success. I believe that I have enough personal skills to develop strong relationships with clients, my professional and friendly manner

Example of Animus in female writing

When this happens, a male writing may well look like that of a woman… or a female writing may well resemble that of a male. It is so common it is why we as graphologists *need to know the gonad sex* of the writer before we can do an analysis.

In terms of recognizing this in writing, I will have to refer you to my previous article or articles on this in the magazine, since there is not room here to indicate how we recognize this. I can just say that in a male writing, invasion of the Anima can manifest itself as very light pressure, dominant middle zone, mainly garlands and an absence of angles, delicacy of letter forms, a lack of firm downstrokes and no great development in the lower zone, and wide writing.

In a female writing, invasion from the unconscious of the Animus can be shown by heavy pressure, a predominance of angular forms, powerful downstrokes and a linear, narrow look between downstrokes, and a general lack of roundness in the writing.

But how does this link with an Archetypal manifestation? Well strictly speaking the considerations of Animus and Anima are not Archetypes, but they are common to the whole of mankind, and therefore take on a universal nature.

We know if we are looking at something *significant* in this regard when a writing, which we are told is that of a man, looks remarkably like that of a woman. And so *vice versa,* when we see what we perceive to be a female writing, looking for all the world like a man's writing.

If this presentation is *overwhelming the look of the writing* then we know that it is a powerful signal from the unconscious, and we must delve and use our skills as a graphologist to find out the reasons for this imbalance, and what other effects it will have in the life of the writer.

However, never lose sight of the most famous rule of graphology: "all exaggerations of any kind in writing show overcompensation" and no more so is this the case than with an Animus or Anima out of balance.

Also remember that the presentation of Animus and Anima in a writing can also tell us something of the relationship the writer had to his or her Mother or Father as a child.

Persona and Ego

Again two Latin words: Persona means 'mask' and 'Ego' equates in Latin to the personal pronoun "I".

Jung said that we all have a show-window that we present to the world. It portrays characteristics (not with every person) that we want others to believe we are, rather than what we are. It is projected upon meeting people we do not know for the first time, and is usually more developed in the male than the female.

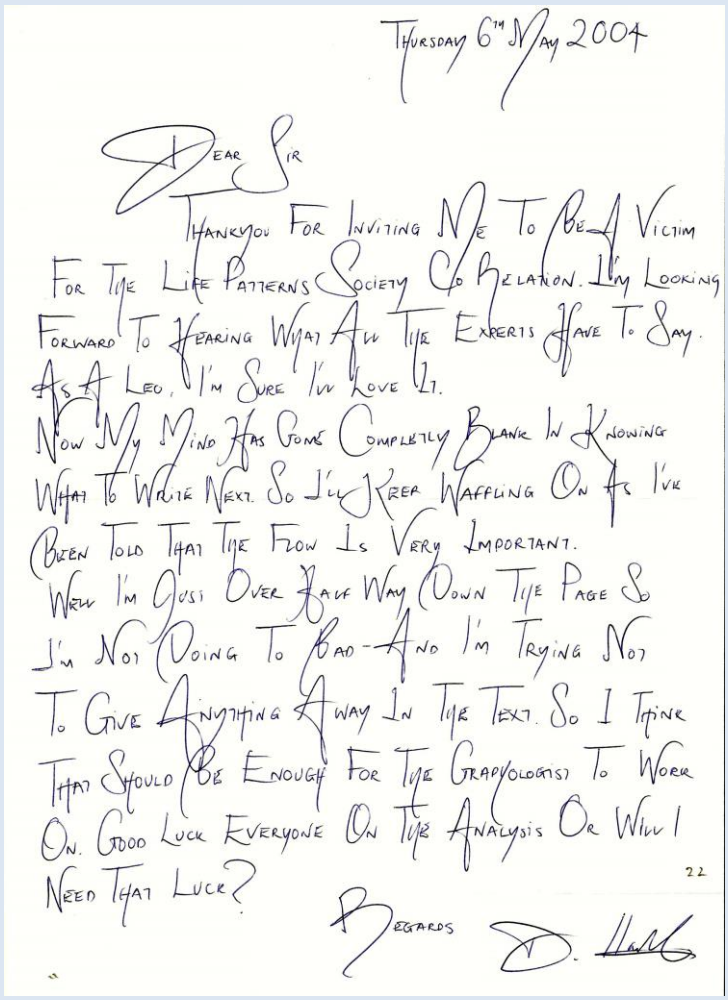
It acts like a shield, or buffer zone around the more sensitive Ego and therefore performs an important function.

But with people who are often uncertain of their Ego, or have a weak Ego, the Persona – instead of acting as an all essential shield, becomes a rigid wall. In such cases people live out in public the role they wish others to think they are. It is often seen with professions that involve a uniform of some kind. Think how a man's persona changes when he puts on his Police uniform, how a woman may change when she dons her hospital Sister's uniform, how a man becomes a priest when he dons his dog collar etc.

When the Persona takes over the role of the Ego functioning, the person becomes their Persona. In graphology, we see first and foremost writing that is written in *Artificial letter forms*, with huge capital letters and huge signature often. It is usually seen also with a small middle zone, showing the weakness of the Ego function. This will show a psyche out of balance. Again, please see my previous articles in this regard.

When the Ego is developed beyond the realm that it ought to occupy, we see a larger personal pronoun "I", a very heavy pressure, large size, inflated capitals, inflated signature and more than anything else an outsized middle zone, with very strong pressure.

In both instances we are seeing a lack of balance between two elements which should be harmoniously working together.


Thursday 6th May 2004

Dear Sir

Thankyou For Inviting Me To Be A Victim For The Life Patterns Society Co Relation. I'm Looking Forward To Hearing What All The Exrerts Have To Say. As A Leo, I'm Sure I've Love It.

Now My Mind Has Gone Completely Blank In Knowing What To Write Next. So I'll Krep Waffling On As I've Been Told That The Flow Is Very Important.

Well I'm Just Over Half Way Down The Page So I'm Not Doing To Bad - And I'm Trying Not To Give Anything Away In The Text. So I Think That Should Be Enough For The Graphologist To Work On. Good Luck Everyone On The Analysis Or Will I Need That Luck?

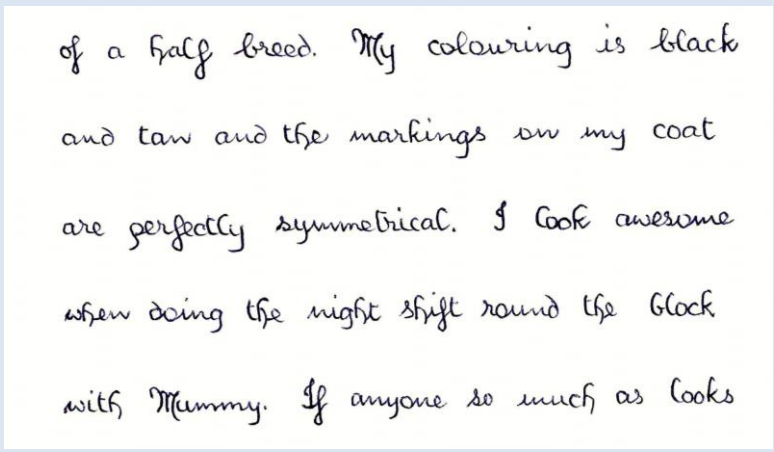
22

Regards

D. Hall

Persona writing

Again, the Persona and Ego functions are not strictly speaking Archetypes, but they are utterly *universal to mankind*, and as such, for the purposes of graphology we can see them in this way.


of a half breed. My colouring is black and tan and the markings on my coat are perfectly symmetrical. I look awesome when doing the night shift round the block with Mummy. If anyone so much as looks

Persona writing with artificial letter forms

So if we are presented with a writing showing a marked and *overwhelming* Persona* (*please see my previous articles on this) or a marked and *overwhelming* Ego where it seems little else in the writing has anything to say, then we should see this as the unconscious of the writer speaking to us via these two functions. We then need to use our skills in delving into the writing to find out why the psyche in this regard shows an imbalance.

I think you will find, in nine times out of ten this manifestation is hugely *overcompensatory*, for something, and we must again become a Sherlock Holmes and try and find out the reason why this should be so.

The eight Mythological types

These are not an invention of Jung, but represent a discovery made in antiquity, mainly Roman, whereby people were seen as one of eight separate personality types: they did not stop there however - they actually projected the psychological discoveries for each type *upwards* towards the heavens, and loaded them onto the planets* (*ancient Greek for wanderer) and thus the subject of Astrology was born.

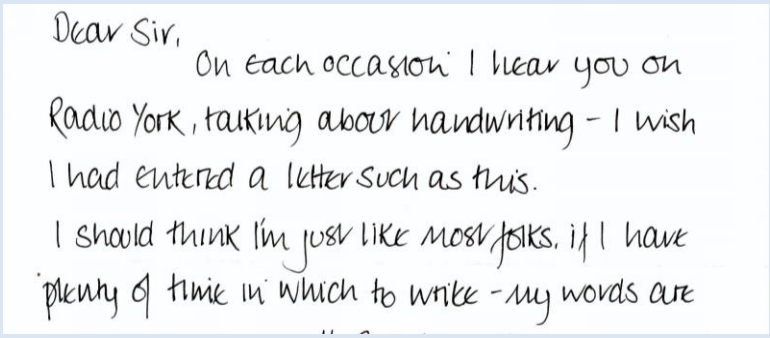
But we are not going there: we eschew the Astrological beliefs entirely, but we retain the discoveries made by the ancients as regards the eight basic types of personality, because they are utterly astounding in their perspicacity and genius.

But let us revert to the title here…. Mythological… an important word to any Jungian since Jung believed that the Archetypes of the unconscious, and their workings, were contained in Myths and Legends contained in all cultures, all over the world.

So the Mythological types we have here are undoubtedly Archetypal because what they represent is to be found *universally with mankind, the whole world over.*

We have to thank the French school of graphology, namely Mme. St. Morand, many years ago for linking these eight types of antiquity to handwriting structures. I have used this typology for over 30 years, and frankly I do not think I could analyse a handwriting successfully today without reference to them.

Again, the details of the Mythological types are enormous, and again I must refer to previous articles I have written in the past which explain what these are, how they appear, and what they mean. Unfortunately, there is not space here to explain.


Dear Sir,
On each occasion I hear you on Radio York, talking about handwriting - I wish I had entered a letter such as this.
I should think I'm just like most folks, if I have plenty of time in which to write - my words are

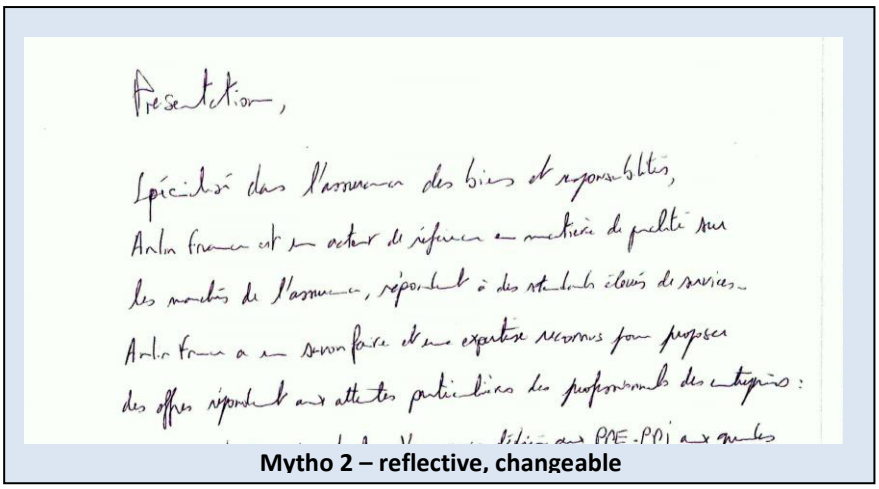
Mytho 1 – with strong sense of self

But what I can mention here is this: imagine you are watching a horse race from the view-point of the stand. As the horses gallop towards the finishing line, you will see one usually stands out as the leader, then the next comes second, the next third and so on.

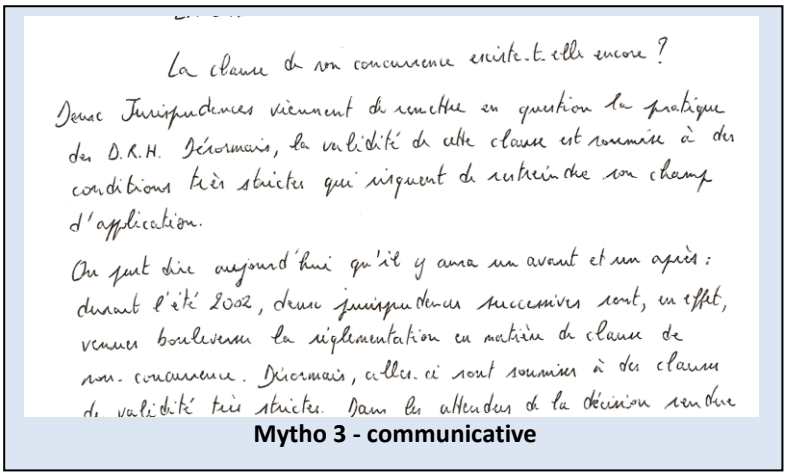
This is exactly what happens when we use the Mythological typology in analysis. One of the eight types is clearly out in front (in the same way as we say a "dominant"), then there is a second which presents itself, then a third and so on.

For this we have to learn by heart the handwriting indications which go with each type, but after a while this becomes second nature. You then list out the types, in the form of a list with the dominant at the top and the lesser ones beneath, according to their presence in the writing. This is how the typology works.

I will just indicate here the eight types, which are main types of personality that we see every day of our lives: -



Mytho 2 – reflective, changeable



Mytho 3 - communicative

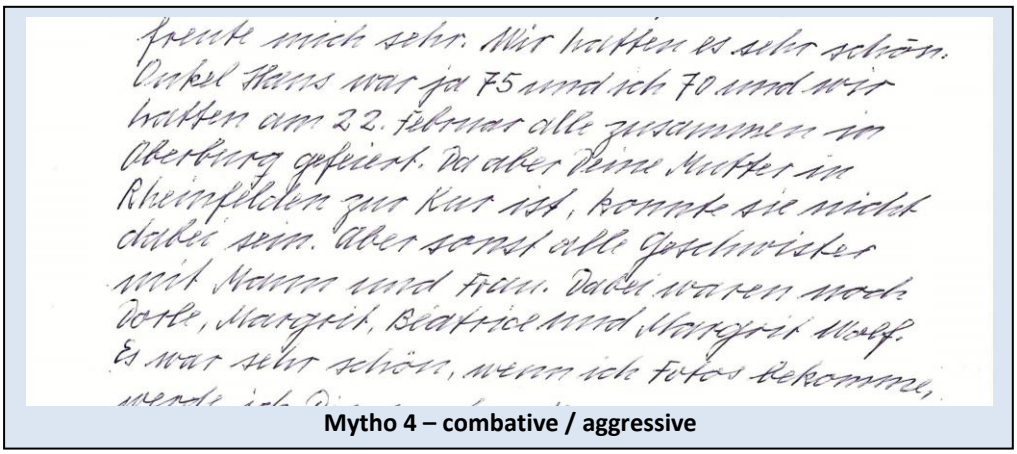
1. Strong sense of self, confident, need to lead, creative and a strong character.

2. Reflective, emotional, changeable, restless, imprecise, dreamy.

3. Communicative, talkative, brilliant, analytical, high IQ often.

4. Combative, aggressive, competitive, physically strong. Solutions to problems lie in strength.

5. Practical, earthy, commercial, common sense, fond of money and physical pleasures, needs to see things as practical otherwise they are rejected.



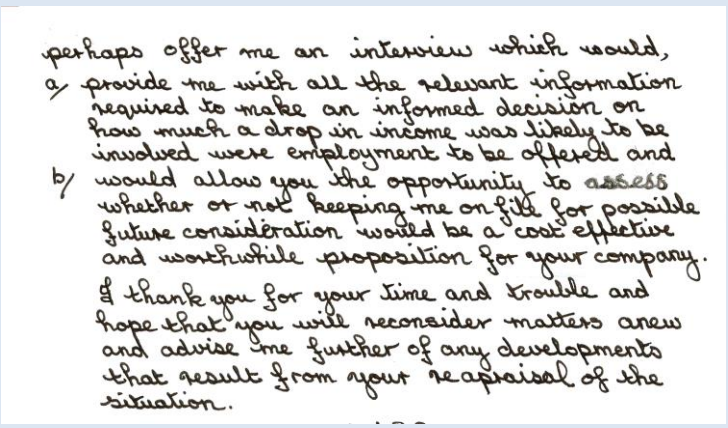
Mytho 4 – combative / aggressive

6. Affectionate, conciliatory, lover of art and music, comfort, doing as little as possible, avoiding conflict, being charming and wanting everyone to like you.

7. Expansive, loud, larger than life, a born actor, an amusing person who exaggerates everything. Optimistic and confident. Uses large physical gestures, and for whom all the world is a stage.

8. Anxious, inhibited, expects problems at every moment, depressed and often negative. Avoids close social contacts. Needs serious interests and only works in a detailed way.

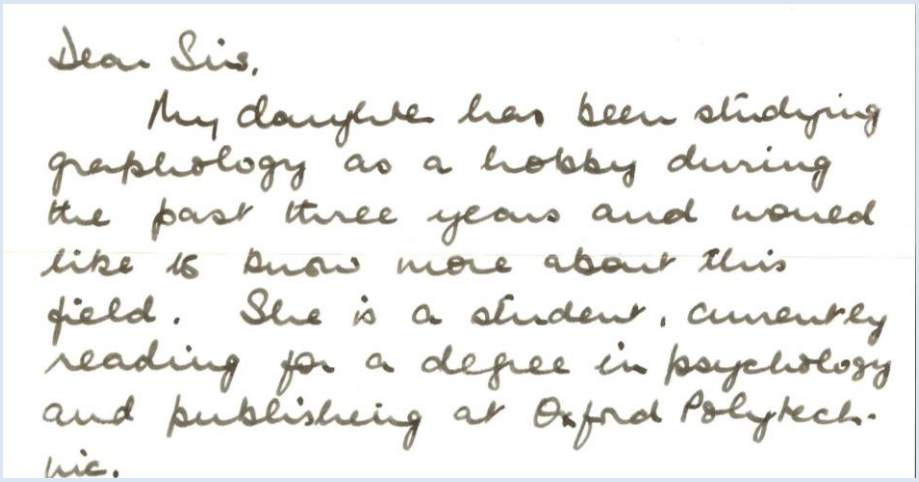
The same principle applies here as with the other headings we have seen. When we examine the writing with these types in mind, we are aware that there should be a dominant type leading the way, second sub-dominant and then perhaps one or two more of these types down the line in terms of seniority. We make a list in descending order of priority.


perhaps offer me an interview which would,
a/ provide me with all the relevant information required to make an informed decision on how much a drop in income was likely to be involved were employment to be offered and
b/ would allow you the opportunity to assess whether or not keeping me on file for possible future consideration would be a cost effective and worthwhile proposition for your company.
I thank you for your time and trouble and hope that you will reconsider matters anew and advise me further of any developments that result from your reappraisal of the situation.

Mytho 5 – practical common sense

But from time to time we see *only one of the types showing out* virtually to the exclusion of all else. You may get a predominance of say no. 4, the Warrior Archetype, where the writing is dominated by angles, and very little else.

Or, another example, only number 6, the Conciliatory Archetype, where the writing is dominated by garlands, and very little else.

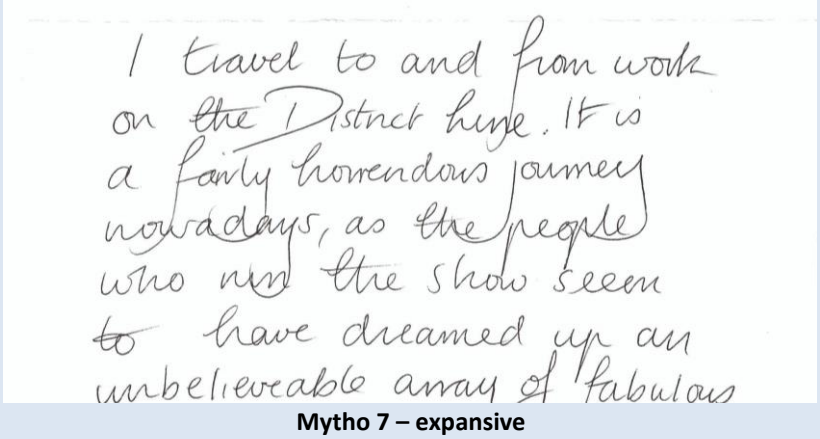

Dear Sirs,
My daughter has been studying graphology as a hobby during the past three years and would like to know more about this field. She is a student, currently reading for a degree in psychology and publishing at Oxford Polytechnic.

Mytho 6 – conciliatory, affectionate

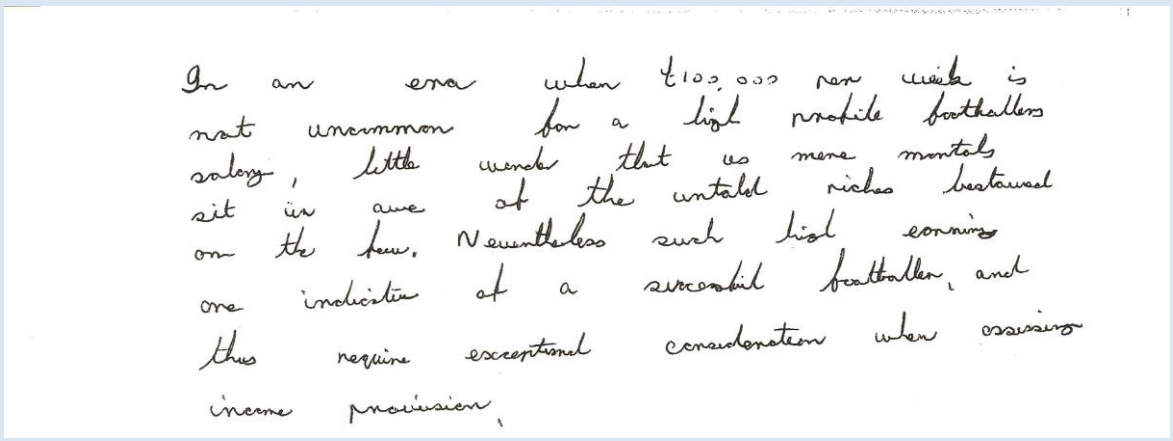
Remember again the golden rule of Jungian psychology: nature constantly looks for a nice balance in the way our psyche works, and does not like the imbalance of unilaterality* (*Latin – 'one sided').

Therefore, when *just one single Mytho type presents itself*, we can be aware that an imbalance stemming from the writer's unconscious is symbolically presented before us, and we have to work out, by using our skills, why this should be the case.

To reiterate, in using this typology, we would expect several of the Mytho types to show up in a writing, which expresses a width of personality experience: but if only one single should present itself, and hardly anything by way of sub-dominant is evident, then we are aware of one-sided psychic situation, which is not in nature's way of doing business.


I travel to and from work on the Distnct line. It is a fairly horrendous journey nowadays, as the people who run the show seem to have dreamed up an unbelievable array of fabulous

Mytho 7 – expansive



In an era when £100,000 per week is not uncommon for a high profile footballers salary, little wonder that us mere mortals sit in awe at the untold riches bestowed on the few. Nevertheless such high earnings are indicative of a successful footballer, and thus require exceptional consideration when assessing income provision.

Mytho 8 – anxious / inhibited

In conclusion then: always make time to look at writing and ask yourself the question: 'is there balance and harmony here, or imbalance and therefore dis-harmony?' Are the psychic eggs distributed around in a number of baskets, or are all the psychic eggs all in one basket? The former case is to be desired, the latter case is to be deplored.

If imbalance is the case, and there is a powerful presentation of an Animus/Anima feature that seems to overwhelm all else, or should the writing be overloaded with huge Persona or Ego features and little else, or should one of the eight Mytho types predominate to the exclusion virtually than all other, then immediately suspect that the Archetype represented by each of these is all-powerful and active.

Remember also a vital point – wherever there is an imbalance here, or indeed any kind of graphological imbalance of any kind – there will <u>always</u> be a backlash of some kind, and this backlash takes the form of an *overcompensation*, and it is often seeing signs of an overcompensation in a writing that puts the thought in our mind that one single Archetype could be presenting itself before us.

It then stands out alone if you like, and must, simply must, be seen in an important context – it stands out like the elephant in the room, and care must be taken to point out to the writer that their approach to life is single-sided and myopic. Furthermore the role of any overcompensation we see must be explained and explained in the context of a negative 'one single' approach to all things, which is not how life expects the writer to behave.

There cannot be any satisfactory form of life on this basis, and it is down to us to make this clear to the writer, offering him or her a wider range of more optimistic outlooks on life, instead of a 'one size fits all' way of running their lives.